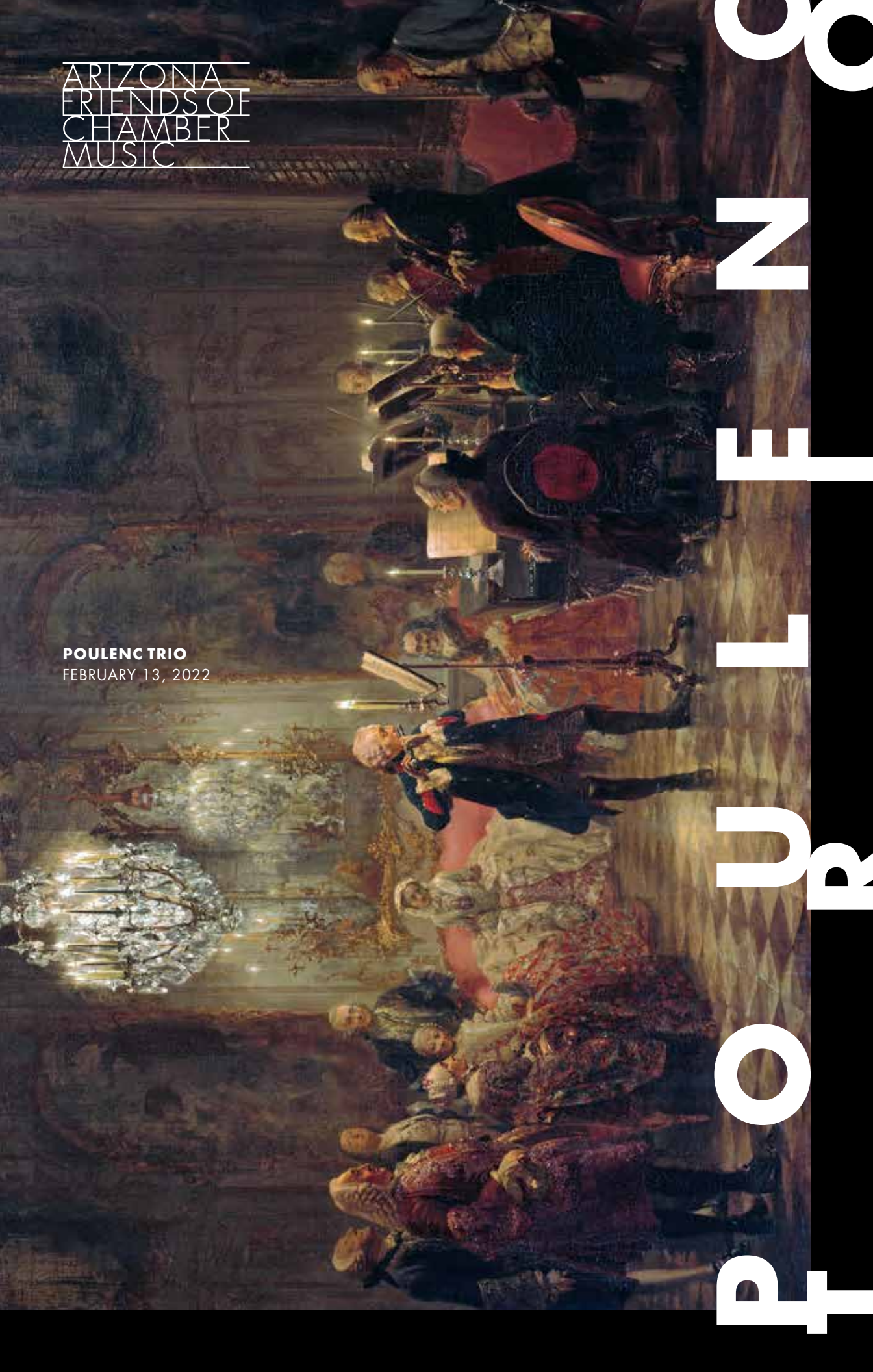


ARIZONA
FRIENDS OF
CHAMBER
MUSIC

POULENC TRIO
FEBRUARY 13, 2022

8
N
E
L
U
O
F



**BOARD OF
DIRECTORS**

Joseph Tolliver
President

Leslie Tolbert
Vice-President

Alan Hershowitz
Evening Series Director

Bryan Daum
*Piano & Friends
Series Director*

Helmut Abt
Recording Secretary

Ivan Ugorich
Treasurer

Philip Alejo
Wes Addison
Michael Coretz
Dagmar Cushing
Richard Grossman

Larry Herron
Paul Kaestle
Tim Kantor
Juan Mejia
Jay Rosenblatt
Lyla Rothschild
Elaine Rousseau
Randy Spalding
Paul A. St. John
George Timson

**PROGRAM BOOK
CREDITS**

Editor
Jay Rosenblatt

Contributors
Robert Gallerani
Holly Gardner
Nancy Monsman
Jay Rosenblatt

Advertising
Cathy Anderson
Jay Rosenblatt

Design
Openform

Printing
West Press

**AUDIO-VISUAL
STREAMING**

Alan Hershowitz
Juan Mejia
Tiezheng Shen
Paul St. John

**CONTACT
US**

Arizona Friends of
Chamber Music
Post Office Box 40845
Tucson, Arizona 85717

Phone: 520-577-3769
info@arizonachambermusic.org
arizonachambermusic.org

Director of Operations
Cathy Anderson

Social Media Manager
Anteo Fabris

USHERS

Barry & Susan Austin
Lidia DelPiccolo-Morris
Susan Fifer
Marilee Mansfield
Elaine Orman
Susan Rock
Jane Ruggill
Barbara Turton
Diana Warr
Maurice Weinrobe & Trudy Ernst

VOLUNTEERS

Dana Deeds
Beth Daum

On the cover:

Adolph von Menzel, *Flötenkonzert Friedrichs des Großen
in Sanssouci*, 1852, Alte Nationalgalerie.

A SPECIAL THANK YOU TO OUR YEAR-END DONORS

Bob Albrecht & Jan Kubek
Philip Alejo
Sydney Arkowitz
Frank & Betsy Babb
Peter Bleasby
Nathaniel Bloomfield
Sarah Boroson
Michael & Betsy Boxer
Andrew Broan
Judith Brown
Lincoln Brown
Wen Bucher
Jan Buckingham & L.M. Ronald
John Burcher
Elizabeth Camus
Robert & Deborah Cassidy
Edward Chillak
Wanda Coil
Nancy Cook
Donna Corbin
Duke & Janet Corley
Wiley Cornell
Jim Cushing
Philip M. Davis
Zoe & Matt Davis
Terence DeCarolis
Raul & Isabel Delgado
Lidia DelPiccolo Morris
Mark Dickinson
& Letizia Stanghellini
Arnold & Joan Drucker
Pat Eisenberg
Norman Epstein
& Margaret Pope
Robert & Nancy Eschrich
Emanuel Fabris
Peter & Carole Feistmann
Richard Fendrick
Edna Fiedler & Walter Sipes
Klaus & Denise Fohlmeister
Beth Foster
Leonid Friedlander
James & Ruth Friedman
Peter & Linda Friedman
Tommy & Margot Friedmann
Harold Fromm
Roger Funk
& Douglas Noffsinger

Deborah Gessaman
Barbara Goebel
Gerald & Barbara Goldberg
John & Mary Gorny
Rich & Nina Grossman
Doug Hall & Dael Kaufman
Steven Hans
Sally Harwood
James Hays
Les & Suzanne Hayt
Marilyn Heins & Milton Francis
Larry Herron
Alan Hershowitz
Allen Hile & Eloise Gore
Janet & Joe Hollander
Thomas & Louise Homburger
L.J. Homewood
Robert Humbug
Betty Iventosch Babb
Ross Iwamoto
& Marianne Vivirito
Robert & Deborah Johnson
Joseph Kantauskis & Gayle Brown
Arthur & Judy Kidder
Doug & Peggy Klein
Kathleen Krause
Garvin & Lucinda Larson
Keith & Adrienne Lehrer
Amy & Malcolm Levin
John Little
Thomas & Susan Lowry
Alan Mallach
Marilee Mansfield
Warren & Felicia May
Yvonne Mayer
Carol Maywood
Richard & Susan Nisbett
Harry Nungesser
Karen Ottenstein Beer
Eileen & Enrique Oviedo
Detlev Pansch & Julie Steffen
Duncan Paton
Mary Peterson & Lynn Nadel
Susan Pringle
Jim & Debbie Quirk
Stephen Reitz & Elizabeth Evans
Jay & Elizabeth Rosenblatt
Lyla Rothschild

James Sattler
Helen & Howard Schneider
Minna J. Shah
James & Beverly Smith
Elizabeth & Edward Spar
Paul St. John & Leslie Tolbert
Ronald Staub
Richard Steen & Jefferson Bailey
Barbara Straub
Walter Swap
Frank & Sharon Swofford
Michael Tabor
Michael Teodori
Joseph Tolliver
Michael & Mary Turner
Barbara Turton
James Uhrig
Karla Van Drunen Littooy
Angel Voyatzis
Ann Ward
Diana Warr
Patricia Waterfall
Karen Weihs
Maurice Weinrobe & Trudy Ernst
Patricia Wendel
Janice Wezleman
& David Bartlett
Daryl Willmath
Sheila Wilson
Gretchen Wissner
Anne Wright & Rick Wallat
Elizabeth Zegura

Our heartfelt
thanks to those
who responded
to our year-end
campaign.

POULENC TRIO

FEBRUARY 13, 2022



Poulenc Trio

Alexander Vvedenskiy, *oboe*

Bryan Young, *bassoon*

Irina Kaplan Lande, *piano*

Lisa Sapinkopf Artists
www.chambermuse.com

POULENC TRIO

The Poulenc Trio is the most active touring piano-wind chamber music ensemble in the world. Since its founding in 2003, the trio has performed in forty-five U.S. states and at music festivals around the world, including the Ravello Festival in Italy, the San Miguel de Allende Festival in Mexico, and the White Nights Festival in Russia, where the group toured and premiered two new works with violinist Hilary Hahn. *The New York Times* praised the trio for its “elegant rendition” of Piazzolla’s Tangos, and *The Washington Post* said the trio “does its namesake proud” in “an intriguing and beautifully played program” with “convincing elegance, near effortless lightness and grace.”

A strong commitment to new music includes commissioning, performing, and recording works from living composers. Since its founding, the trio has greatly expanded the repertoire available for oboe, bassoon, and piano, with no fewer than twenty-two new works written for and premiered by the group, including three triple concertos for the trio and full orchestra.

The Poulenc Trio launched a pioneering concert series called Music at the Museum, in which musical performances are paired with museum exhibitions, with special appearances from guest artists and curators. As part of the series, the trio has collaborated with the National Gallery in Washington, D.C., the Walters Art Museum, the Baltimore Museum of Art, and the Hermitage State Museum in Russia.

In addition, the trio is deeply engaged in musical and educational outreach programs, including “Pizza and Poulenc,” an informal performance and residency series for younger audiences. The trio regularly conducts masterclasses, most recently at the University of Ohio, San Francisco State University, Florida State University, and the University of Colima in Mexico.

The Poulenc Trio was scheduled to perform for AFCM in April 2020 when COVID intervened. We are happy to welcome them for their first appearance on our stage.

PIANO & FRIENDS SERIES

THIS AFTERNOON'S PROGRAM

FRANCIS POULENC (1899–1963)

Trio for Oboe, Bassoon, and Piano

Presto

Andante

Rondo

VIET CUONG (b. 1990)

Trains of Thought (2012) (written for the Poulenc Trio)

DMITRI SHOSTAKOVICH (1906–1975)

*“Romance” from The Gadfly Suite, Op. 97a
(arranged by Anatoly Trofimov)*

*“A Spin Through Moscow” from Cheryomushki, Op. 105
(arranged by Anatoly Trofimov)*

INTERMISSION

JAMES LEE III (b. 1975)

Principal Brothers No. 4 (dedicated to Bryan Young)

Allegretto

Tenderly

Bright and Lively

ANDRÉ PREVIN (1929–2019)

Trio for Oboe, Bassoon, and Piano

Lively

Slow

Jaunty

CHARLES-LOUIS TRIÉBERT (1810–1867) & EUGÈNE LOUIS-MARIE JANCOURT (1815–1901)

*Fantaisie concertante sur L'italiana in Algeri de
Gioacchino Rossini*

“Above all, a composer should not aim to be fashionable. If you are not fashionable today, you may not be unfashionable tomorrow.”

FRANCIS POULENC

POULENC WAS BORN IN PARIS and attained both a distinct musical voice and success at an early age. During the 1920s, he was one of the leading spirits of the group of young French composers known as *Les Six*. Their music was often light, witty, satirical, and urbane. They were in sympathy with and influenced by Stravinsky and neoclassicism, and in opposition to the cerebral music of Schoenberg and of what they considered to be the religio-musical excesses of their countryman Olivier Messiaen. Poulenc, in particular, often juxtaposes passages of wit and irony with lush, sentimental outpourings.

The Trio for Oboe, Bassoon, and Piano is one of Poulenc's most popular chamber works. It is in the spirit of an eighteenth-century *divertissement*, light and witty, yet spiced with dissonances. It is eminently logical, combining and contrasting the two members of the double reed family with the percussive quality of the piano. Poulenc took the advice of Ravel (with whom he had been studying) and based the opening Presto on a Haydn Allegro, and the closing Rondo's refrain begins as a near perfect quote of a well-known Beethoven melody until it makes a surprising turn into the fresh vocabulary of Poulenc's own distinctive language. Poulenc hinted that he patterned this movement after a piano concerto by Saint-Saëns. The Andante is gracefully Mozartean, though any suggestion of parody is dispelled by alluring shifts of tonality and chromaticism. The work is dedicated to Manuel de Falla, whom Poulenc had met at the home of his teacher, Ricardo Viñes, in 1918. David Ewen writes, “One is sometimes reminded of a chase, sometimes a dialogue.... The main musical discourse is entrusted to the piano, while the bassoon is relegated to the role of a discreet commentator and the oboe is allowed to intensify the more lyrical flights. The very heart of Poulenc is in this adroit little work.”

DESCRIBED AS “SHOW-STEALING” (*Baltimore City Paper*) and a “dazzler” (*Broad Street Review*), Viet Cuong's music has been performed in venues across the U.S., Canada, South Africa, Singapore, and Japan. He has been a Naumburg and Roger Sessions Fellow in Princeton University's doctoral program, and holds Bachelor and Master of Music degrees from the Peabody Conservatory. He is among the youngest composers to receive residencies from the Atlantic Center for the Arts, the Ucross Foundation, and Yaddo. Awards include the ASCAP Morton Gould Composers Award, Dolce Suono Ensemble Young Composers Competition, and the Prix d'Été Composition Competition.

The composer writes about *Trains of Thought*: “As I was writing the piece, it began to take on quite a similar atmosphere to my older piece named *Pulse Train*... so much, that I chose to continue this theme of trains that aren't actually locomotives, yet still evoke the feeling of a moving train. I hope that this will be an intriguing yet engaging piece for audiences. The piece basically has a consistent tempo for the entire duration, but the colors, registers, and even harmonies vary widely. My goal was to unify these different elements through a consistent, intense rhythmic drive. In addition, I thought (even more than I usually do) about a listener's expectations and how to successfully set up these expectations and manipulate them. Both of these ideas touch on the ‘train of thought’ concept. Ideas often meander aimlessly in one's mind, and one's stream of consciousness can end up somewhere very unexpected. However, different thoughts are usually connected through some sort of common thread. I hope this makes some sense!

“The only ‘extended techniques’ I used were some pretty heavy use of *bisbigliando* (timbral trills), which I notated as quarter-tones, and very spare dampening of the strings in the piano with the fingers.”

IN A MUSICAL CAREER spanning half a century, Shostakovich engrossed himself with a staggeringly diverse range of genres and styles. Beyond the fifteen symphonies and fifteen string quartets, the lesser-known works of Shostakovich offer intrigue and interest likewise. With the reappraisal of Shostakovich in recent times, his light music is beginning to enjoy unprecedented popularity in concert halls and record catalogues.

“Romance” is the most famous movement of the suite from *The Gadfly*, probably Shostakovich’s best-known film score. The film, which was based on the novel of the same name by Ethel Lilian Voynich, was set in 1840s Italy under the dominance of Austria, a time of tumultuous revolt and uprisings. The story centers on the illegitimate son of a cardinal who joins the fight to unite Italy. When caught, he faces the firing squad as a willingly martyr. It is a story of faith, disillusionment, revolution, romance, and heroism. A best seller, it exerted a huge cultural influence, and was compulsory reading in the Soviet Union; indeed by the time of Voynich’s death, *The Gadfly* is estimated to have sold 2,500,000 copies in the Soviet Union alone. “Romance” was used in the BBC/PBS TV series, “Reilly, Ace of Spies.”

“A Spin Through Moscow” is the first of the four dance-like movements of the orchestral suite from the comic operetta, *Moscow, Cheryomushki*, written in a bewildering variation of styles, from the Romantic idiom to vulgar popular song. The satirical plot deals with one of the most pressing concerns of urban Russians of the day, the chronic housing shortage and the difficulties of securing livable conditions. “Cheryomushki” translates to “bird-cherry trees,” the name of a real housing estate in southwest Moscow

BORN IN ST. JOSEPH, MICHIGAN, James Lee III cites as his major composition teachers Michael Daugherty, William Bolcom, and Bright Sheng. He was also a composition fellow at the Tanglewood Music Center where he studied with Michael Gandolfi. Since Dr. Lee’s graduation with a D.M.A. in composition from the University of Michigan in 2005, his orchestral works have been commissioned and premiered by orchestras throughout the U.S. and conducted by such artists as Leonard Slatkin, Marin Alsop, and Michael Tilson Thomas. Chamber organizations such as the Montrose Trio, Ritz Chamber Players, and the Harlem Chamber Players have performed and premiered his music, and pianist Rochelle Sennet recorded his piano music on the Albany Label in 2014. In addition, Dr. Lee’s works have been premiered and performed internationally in Brazil, Argentina, Russia, Cuba, and England.

Dr. Lee writes of *Principal Brothers No. 4*: “The year 2020 has definitely been a very challenging year with many upheavals. During this time of the COVID-19 health crisis, wearing masks, and high racial tensions, I decided to compose four short solo woodwind works for flute, oboe, clarinet, and bassoon, which represent the core woodwind section in an orchestra. I was inspired to compose these short pieces after I first heard Igor Stravinsky’s three short pieces for clarinet, which total a little more than four minutes in duration. I thought it would be nice to highlight and honor my African American male colleagues in the orchestral music world, and to celebrate the fact that they are the principal players in the section of their respective orchestras.

“The short pieces are as follows: No. 1 for flute solo for Demarre McGill, Principal Flute of the Seattle Symphony Orchestra; No. 2 for oboe solo for Titus Underwood, Principal Oboe of the Nashville Symphony Orchestra; No. 3 for clarinet solo for Anthony McGill, Principal Clarinet of the New York Philharmonic; and No. 4 for bassoon solo for Bryan Young, Principal Bassoon of the Baltimore Chamber Orchestra. These works all begin with notes that are representative of their name; D for Demarre, B for Titus (ti in solfège starting on C), A for Anthony, and B-flat for Bryan. There is also a rhythmic figure in the opening measures of each piece, which represents the utterance of their names. All four of these works are rhapsodic in nature with elements of improvisation. I composed *Principal Brothers No. 4* for Bryan Young so that he would be able to not only display his wonderful technical ability, but he would also shine in the various ranges of the instrument as he makes the bassoon sing very beautifully and full of expression.”

ANDRÉ PREVIN WAS BORN to a Jewish family in Berlin and emigrated with them to the United States in 1939 to escape the Nazis. He became a naturalized citizen of the United States in 1943 and grew up in Los Angeles. An Oscar winner, Previn toured and recorded as a jazz pianist, and was principal conductor of the London Symphony Orchestra and the Royal Philharmonic Orchestra as well as music director of the Houston Symphony, the Pittsburgh Symphony, and the Los Angeles Philharmonic. His compositions range from chamber and orchestral music to his opera, *A Streetcar Named Desire*.

PROGRAM NOTES

Previn composed his Trio for Oboe, Bassoon, and Piano in 1994 on a joint commission from the Orchestra of St. Luke's, the National Endowment for the Arts, and the Mary Flagler Cary Charitable Trust. Music for this combination of instruments is unusual but by no means unique; French composers in particular loved the sound of woodwinds, and in some ways Previn's trio shows virtues that might be thought typically French: clarity, careful attention to the character of the individual instruments, and a sense of play and fun. Yet if the impulse behind this music might be thought French, here it has an American accent: Previn's trio is full of energy, jazz rhythms, and the open harmonies that have, since the time of Copland and Harris, distinguished American music.

The trio is in three movements. The opening, marked "Lively," moves from a spiky beginning through a flowing second theme-group introduced by the bassoon and marked *espressivo*. The basic metric markings in this movement are 2/4 and 4/4, but Previn frequently interrupts this even pulse with individual measures in subdivisions such as 7/8, 5/8, 3/4, 7/16, and others. It is indeed a "lively" movement, precisely for the vitality of its rhythms, and a brief coda drives to an emphatic close on a unison B-flat.

In the second movement, "Slow," a piano prelude leads to the entrance of the solo oboe; this entrance is marked "lonely," a marking that might apply to the entire movement, where long chromatic woodwind lines wind their way above chordal accompaniment. The music rises to a climax, then falls away to conclude on its opening material, now varied.

The third movement, "Jaunty," changes meter almost by measure. Previn treats the two wind instruments as a group and sets them in contrast to the piano, which has extended solo passages. The leaping opening idea reappears in many forms, including inversion, and near the end the tempo speeds ahead as Previn specifies that the music should be played with "jazz phrasing": these riffs alternate with brief piano interludes marked "simply." Gradually the movement's opening theme reasserts itself, and the trio rushes to its blistering close, once again on a unison B-flat.

THE CONCERT FANTASY THAT CONCLUDES tonight's program is from a collection of opera-inspired arrangements dating from 19th-century Paris and the salon music of that time. It contains works by the opera composers Rossini and Donizetti, who were the delight of the Parisian audiences, in potpourri arrangements by the oboe and bassoon virtuosos (and Conservatoire professors) of the day Charles-Louis Triébert, Henri Brod, and Eugène Jancourt. These works were not only "tuneful" but enabled the performers to show off their ample virtuosity very well. The rousing *Fantaisie Concertante*, based on tunes from Rossini's *The Italian Girl in Algiers*, is such a work.

Notes provided by the Poulenc Trio
and Eric Bromberger (Previn)

THANK YOU TO OUR SUPPORTERS!

GIFTS IN MEMORY OF

Frederic Balazs

by Ann & William Iveson

In loving memory of Hal Barber

by Sheila Wilson

David Cornell

by Bonnie Carpenter

Sidney Hirsch

by Paul Baker

by Terry & Alan Holpert

by Kathryn Rosenbluth

Joan Jacobson

by Nancy Cook

by Sidney & Marsha Hirsh

by Harry Nungesser

Goldie & Isidore Shapiro

by John Nemerovski & Barbie Adler

GIFTS IN HONOR OF

AFCM Board

by C. Jane Decker

Nancy Cook

by Bill & Gail Eifrig

Carla Fabris & Juan Mejia

by Karen Gottlieb

Marilyn Heins's birthday

by Katherine Havas

The Rejto Family

by Norman Paulu

Elaine Rousseau

by Les & Suzanne Hayt

Randy Spalding

by Robert Bell & Tom Buchanan

by Robert Cook

& Friederike Almstedt

Randy Spalding's birthday

by Nancy Cook

Jim Tharp & Jim Lindheim

by Allen Hile & Eloise Gore

JEAN-PAUL BIERNY

LEGACY SOCIETY

Jean-Paul Bierny & Chris Tanz

Nancy Bissell

Nathaniel & Suzanne Bloomfield

Theodore & Celia Brandt

Nancy Cook

Dagmar Cushing

Dr. Marilyn Heins

Joe & Janet Hollander

Judy Kidder

Linda Leedberg

Tom & Rhoda Lewin

Jerry Peek

Ghislaine Polak

Boyer Rickel

Randy Spalding

Anonymous

\$25,000 and above

Family Trust of Lotte Reyersbach

Phyllis Cutcher, Trustee of the

Frank L. Wadleigh Trust

Anne Denny

Richard E. Firth

Carol Kramer

Arthur Maling

Claire B. Norton Fund (held at

the Community Foundation

for Southern Arizona)

Herbert Ploch

Lusia Slomkowska Living Trust

Agnes Smith

\$10,000 – \$24,999

Marian Cowle

Minnie Kramer

Jeane Serrano

Up to \$9,999

Elmer Courtland

Margaret Freundenthal

Susan R. Polleys

Administrative Trust

Frances Reif

Edythe Timbers

Listed are current plans

and posthumous gifts.

COMMISSIONS

Joyce Cornell

Drs. Margot & J.D. Garcia

Walter Swap

Ms. Cecile Weaver

CONCERT SPONSORSHIPS

Jean-Paul Bierny & Chris Tanz

Nancy Bissell

Jim Cushing

Garrett-Waldmeyer Trust

Max McCauslin & John Smith

Randolph & Margaret Nesse

Randy Spalding

Walter Swap

Elliott & Wendy Weiss

MUSICIAN SPONSORSHIPS

Jean-Paul Bierny & Chris Tanz

Dagmar Cushing

Garrett-Waldmeyer Trust

MUSIC IN THE SCHOOLS

Robert & Ursula Garrett

Paul A. St. John & Leslie Tolbert

George Timson

Sheila Wilson

FOUNDATIONS

Arizona Commission on the Arts

Arts Foundation for Tucson

and Southern Arizona

Associated Chamber Music

Players

Tucson Desert Song Festival

ADVERTISERS

Arizona Early Music Society

4th Avenue Flower Shop

Ley Piano

The Loft Cinema

Rogue Theater

Southern Arizona Symphony

Orchestra (SASO)

True Concord

Tucson Guitar Society

THANK YOU TO OUR SUPPORTERS!

\$10,000 & ABOVE

Nancy Bissell
Joyce Cornell
Jim Cushing
Randolph & Margaret Nesse
Walter Swap

\$5,000 – \$9,999

Jean-Paul Bierny & Chris Tanz
Larry Herron
J.D. & Margot Garcia
Garrett-Waldmeyer Trust
Max McCauslin & John Smith
Boyer Rickel
John & Helen Schaefer
Minna J. Shah
Randy Spalding
Paul A. St. John & Leslie P. Tolbert
Jim Tharp & Jim Lindheim
Kirk Weaver

\$2,500 – \$4,999

Dagmar Cushing
Leonid Friedlander
Duncan Paton
Charles M. & Suzanne Peters
Reid & Linda Schindler
George F. Timson
Michael & Mary Turner
Elliott & Wendy Weiss

\$1,000 – \$2,499

Wes Addison
Barry & Susan Austin
Frank & Betsy Babb
Celia A. Balfour
Peter & Betty Bengtson
Barry & Dora Burse
Michael Bylsma & Mark Flynn
Stan Caldwell & Linda Leedberg
Barbara Carpenter
Shirley Chann
Michael & Ulla Coretz
James & Chris Dauber
Bryan & Elizabeth Daum
Lidia delPiccolo-Morris

Raul & Isabel Delgado
Caleb & Elizabeth Deupree
Alison Edwards
Peter & Carole Feistmann
Beth Foster
Marilyn Heins & Milton Francis
Tom & Janet Gething
Julie Gibson
Elliott & Sandy Heiman
Alan Hershowitz
John G. Hildebrand & Gail D. Burd
Betty Iventosch Babb
Robert & Deborah Johnson
Arthur & Judy Kidder
Keith & Adrienne Lehrer
Myra Levenson
& Gerry Goldsholle
William Lindgren
Larry & Rowena G. Matthews
William McCallum
Martie Mecom
Martin Moorman
Richard & Susan Nisbett
Norman Paulu
Herschel & Jill Rosenzweig
John & Ila Rupley
Richard Steen & Jefferson Bailey
Joe & Connie Theobald
Maurice Weinrobe & Trudy Ernst
Sherman Weitzmon
Janice Wezelman & David Bartlett
Sheila Wilson
Bonnie Winn
Anne Wright & Rick Wallat

\$500 – \$999

Thomas & Susan Aceto
Bob Albrecht & Jan Kubek
Cathy Anderson
Paul Baker
Jan Buckingham & L.M. Ronald
John Burcher
Nancy Cook
Philip M. Davis

Zoe & Matt Davis
Martin Diamond & Paula Wilk
Mark Dickinson
& Letizia Stanghellini
Lionel & Karen Faitelson
Tommy & Margot Friedmann
Harold Fromm
Alan Levenson & Rachel Goldwyn
Allen Hile & Eloise Gore
Stephen Smith & Carla Granat
Janet & Joe Hollander
William & Ann Iveson
Daniel Jessen
Joseph Kantauskis & Gayle Brown
Daniela Lax
Duk Lawson
Warren & Felicia May
Joan McTarnahan
Frances Moore
Harry Nungesser
Arnie & Hannah Rosenblatt
David Ruffner & Ellin Ruffner
Barbara Straub
Frank & Sharon Swofford
Joseph Tolliver
Ellen Trevors
Patricia Waterfall
Grace & Sam Young

\$250 – \$499

Sydney Arkowitz
Craig Barker
Kathryn Bates
Nathaniel Bloomfield
Sara Boroson
Lincoln Brown
Bob Capetta
Edward Chillak
Bob Cook & Friederike Almstedt
Barbara Coon
Wiley Cornell
C. Jane Decker
Stephen & Aimee Doctoroff
Donald & Louise Doran
Arnold & Joan Drucker
Bill & Gail Eifrig
John & Mary Enemark
Robert & Nancy Eschrich

David Farneth & David Gilbert
Edna Fiedler & Walter Sipes
James & Ruth Friedman
Thomas & Nancy Gates
Gerald & Barbara Goldberg
Kathryn Gordon
Rich & Nina Grossman
Steven Hans
Les & Suzanne Hayt
Susan Klement
Ron Kroll
John Little
Thomas & Susan Lowry
Alan Mallach
Donna Mardis
Kitty & Bill Moeller
Lawrence Morgan
& Nancy Morgan
Eileen & Enrique Oviedo
Lynn Ratener
Steve Reitz & Elizabeth Evans
Ed & Elizabeth Spar
Ronald Staub
Jim Steffen
Sally Sumner
Michael Tabor
Barbara Turton
Marianne Vivirito & Ross Iwamoto

\$100 – \$249

Robert Abraham
Philip Alejo
John Alsina
Julia Annas
Robert Bailey
Peter Bleasby
Michael & Betsy Boxer
Andrew Broan
Judith Brown
Thomas Buchanan
Jeff Buchella
Charles Bush
Elizabeth Camus
JD Carter

Nicole Casarez
David Chisholm
Jean Clark
Wanda Coil
Debra Currin
Kathryn Day
Terrence DeCarolis
Norman Epstein & Margaret Pope
Millicent Fazy
Richard Fendrick
Lydia Fifer
Dorothy Fitch & John Munier
Klaus & Denise Fohlmeister
Bob Foster
Peter & Linda Friedman
Debbie & James Gessaman
Marcia Gold
John & Mary Gorny
Janet Grayson
Doug Hall & Dael Kaufman
Marilyn Halonen
Geoffrey & Adrianna Hewings
Brad Holland
Thomas & Louise Homburger
L.J. Homewood
Douglas Klein
Kathleen Krause
William Kruse
Garvin & Lucinda Larson
Robert Lees
Amy & Malcolm Levin
Wendy Lotze
Marilee Mansfield
Yvonne Mayer
Walter Miller
Douglas Noffsinger
Karen Ottenstein Beer
John & Farah Palmer
Detlev Pansch & Julie Steffen
Dr. Mary Peterson
& Dr. Lynn Nadella
Jill Provan
Jim & Debbie Quirk
Seymour Reichlin
Jay & Elizabeth Rosenblatt
Elaine Rousseau
Kenneth J. Ryan
James Sattler

Howard & Helen Schneider
Stephen & Janet Seltzer
Eve Shapiro & Paul Gordon
Sara Shifrin
James & Beverly Smith
Roy Taylor
Michael & Janet Teodori
Karla Van Drunen Littooy
Dolores Vaughn
Angel Voyatzis
Gail Wahl
Ann Ward
Diana Warr
Karen Weihs
Patricia Wendel
Daryl Willmarth
Gretchen Wissner
Elizabeth Zegura

Contributions are listed from January 1, 2021 through January 31, 2022. Space limitations prevent us from listing contributions less than \$100

Every contribution helps secure the future of AFCM. Please advise us if your name is not listed properly or inadvertently omitted.

MOVING - STORAGE - TUNING - REBUILDING

Ley

PIANO COMPANY



WE ARE A FULL SERVICE PIANO SHOP
WITH OVER 30 YEARS EXPERIENCE IN
COMPLETE PIANO CARE

520-750-0372 TUCSON, ARIZONA



WWW.LEYPIANOCOMPANY.COM



flower Shop

Custom
Arrangements
Fresh Cut Bouquets
Weddings, Events,
and Parties

on 4th avenue
TUCSON

We Deliver
Tucson Family Owned
and Operated
Located in the Boca Tacos
Y Tequila Courtyard
(Parking in rear off Herbert)

www.flowershopon4th.com

531 N. 4th Ave. 622-7673



FILMS OF 1972

CELEBRATING 50 GOLDEN YEARS OF THE LOFT CINEMA!



THURSDAY, FEBRUARY 24 AT 7:30PM | REGULAR ADMISSION PRICES

In 2022, The Loft Cinema celebrates its Golden 50th Anniversary with a year-long series of classic films from 1972! Each month, we're showcasing a different film from The Loft's birth year, presented on the big screen for that uniquely "Lofty" theatrical experience! Details at: loftcinema.org

A NEW DAY

Imagine a World Transformed

21 - 22 SEASON

FROM DARKNESS TO LIGHT

OCTOBER 22 - 24

FROM CONFLICT TO PEACE

Haydn Mass in Time of War

Vaughan Williams

Dona Nobis Pacem

NOVEMBER 19 - 21

FROM ANTICIPATION TO JOY

Lessons & Carols by Candlelight

DECEMBER 9 - 12

FROM SILENCED TO SINGING

In Partnership with

Tucson Desert Song Festival

JANUARY 28 - 30

FROM THE EDGE TO HOPE

FEBRUARY 25 - 27

FROM MOURNING TO DANCING

Bach B-Minor Mass

MARCH 25 - 27

CLOSE-UP SERIES

Susanna Phillips, soprano

FEBRUARY 1

Paul Max Tipton,

bass-baritone

MARCH 1

Kim Leeds, mezzo-soprano

& Gene Stenger, tenor

MARCH 29

520-401-2651 • TrueConcord.org





THE AULOS ENSEMBLE | November 14, 2021

TUCSON BAROQUE MUSIC FESTIVAL
Avi Stein, Artistic Director | January 28-30, 2022

PARTHENIA VIOL CONSORT | February 27, 2022

PAUL O'DETTE & RONN McFARLANE | March 27, 2022

THE TALLIS SCHOLARS, DIRECTOR PETER PHILLIPS | April 20, 2022



The Tallis Scholars, Director Peter Phillips
Photo © Nick Rutter

For tickets and more information, please visit azearlymusic.org.

 [facebook.com/ArizonaEarlyMusic](https://www.facebook.com/ArizonaEarlyMusic)  [@arizonaearlymusic](https://www.instagram.com/arizonaearlymusic)

(520) 314-1874 | info@azearlymusic.org | PO Box 44172, Tucson, AZ 85733

TUCSON
GUITAR
SOCIETY

ANNOUNCING
OUR 2021- 2022
SEASON

TICKETS AVAILABLE AT:
WWW.TUCSONGUITARSOCIETY.ORG





Great literature.
Intimate setting.
Challenging ideas.

The Historic Y 300 E University Blvd 520-551-2053 www.TheRogueTheatre.org

Join us for our
2021–2022 Season
of Plays

The Awakening
September 9–26

Twelfth Night
November 4–21

DEATH OF A SALESMAN

January 6–23

PASSAGE
February 24–March 13

MRS DALLOWAY
April 28–May 15

SASO

SOUTHERN ARIZONA
SYMPHONY ORCHESTRA

2021–2022 Season
Linus Lerner, Music Director

October 16 and 17

Verdi, Beethoven, and Grieg

November 13 and 14

Tchaikovsky, Saint-Saëns and Mendelssohn

February 5 and 6

Beethoven, Borodin and talented youth

March 12 and 13

Flying High with Holland, Stravinsky,
Gershwin and talented youth

April 30 and May 1

Dvořák and Moszkowski

SATURDAY PERFORMANCES

7:30 pm at DesertView
Performing Arts Center
39900 S. Clubhouse Drive
SaddleBrooke

SUNDAY PERFORMANCES

3:00 pm at St Andrew's
Presbyterian Church,
SW Sanctuary
7575 N. Paseo Del Norte
Tucson

For more information call (520) 308-6226 or visit sasomusic.org

COMING SOON

FEBRUARY

Goldmund Quartet

Wednesday, February 23, 2022
7:30 pm Leo Rich Theater

APRIL

Vienna Piano Trio

Wednesday, April 6, 2022
7:30 pm Leo Rich Theater

MARCH

Tucson Winter Chamber Music Festival

Sunday, March 13, 2022
3:00 pm Leo Rich Theater

Tuesday, March 15, 2022
7:30 pm Leo Rich Theater

Wednesday, March 16, 2022
7:30 pm Leo Rich Theater

Friday, March 18, 2022
7:30 pm Leo Rich Theater

Saturday, March 19, 2022
Celebration and live concert,
light food by James Beard
award-winning chef
Janos Wilder, and open bar
6:00 pm Leo Rich Theater

Sunday, March 20, 2022
3:00 pm Leo Rich Theater

Arizona Friends of Chamber Music
Post Office Box 40845
Tucson, Arizona 85717

Phone: 520-577-3769
info@arizonachambermusic.org
arizonachambermusic.org